

Orchardas get the ax

By JANELLE BROWN
Monday Magazine Writer

Another Orem cherry orchard was felled by the woodsman's ax last month. Unlike a number of orchards in Orem which have been systematically destroyed to make way for urban development, the destruction of the Gillman orchard was to prepare the ground for replanting.

Glade Gillman, the largest fruit farmer in Orem plans to replant the ground with apple trees and continue farming his acres in much the same way he did before rocketing property values and developments encouraged

for the upcoming fruit season. Hired help will begin pruning his 135 acres this week. The process of fertilizing will also begin soon and will hopefully be done within the month.

"That's just the beginning," he continued. "Our critical period is from April 15 to May 20. This is when the frost can kill us. We're up a lot of nights, many times just to see if we need to heat. There's a lot of pressure."

Living under pressure is something Gillman says he's used to. "Fruit farming is the biggest gamble you can get into. It's fascinating and I love it, but there's easier ways to make a living. Setting his lean, medium sized frame in the chair, he smiled his now familiar grin and added, "You just learn to live with the uncertainties and try not to worry about them."

The scope of the gamble Utah County farmers face was illuminated several years ago when apple farmers harvested a light crop. The next year, most didn't yield any harvest at all. "The only thing that kept many farmers from going broke was a heavy crop in 1973 and 1974," Gillman said.

"During the bad years the only thing you can do is forget it and try to enjoy life, hoping the next year will be better."

It isn't luck and good weather conditions, however, that will determine whether a fruit farmer will make it in the long run, Gillman emphasized. "You've got to know your business and what you're doing. I don't know how else to say it. You've really got to be tough."

Learning the know-how of fruit farming began early for Gillman. His father owned and worked the area until 30 years ago when he and two brothers bought the farm. Since that time, Gillman says he has replaced all 114 acres of trees and introduced new varieties of apples, as well as installed a cement ditch irrigation system and an overhead sprinkling system. "For all practical purposes, the farm is a completely different than when my father ran it," he said. "We've built a processing plant and pack our own apples and our propane tank is the biggest in the state."

One of the reasons Gillman says he's been able to make improvements on his property is his degree of specialization and the large size of his farm. He deals almost exclusively with apples, and after he finishes replacing the cherry trees with apple trees in one section, he will have less than 20 acres of cherry trees. "We're equipped to handle apples, and we can pack them in our plant. Also, apples are a dependable crop in Utah

losing weight. A diet prepared by the food science department is made available to the student with a weight problem. Fad and starvation diets are discouraged because they seldom change behavior and only temporarily help the problem. Other tips for losing weight are eating slowly and enjoying every bite, putting food on a smaller plate so that it looks like a more generous helping, not carrying money to eliminate buying snacks, and not always associating other activities such as going to movies or watching T.V. with eating.

"One important part of the course is to realize the reasons and excuses given for over-eating," Dr. Rasmussen adds. "This behavior may be a way to express rebellion toward others or it may help eliminate the fear of getting too close to others. It builds up a protective barrier around oneself. There is always the excuse 'this is a bad day and I'm going to do better tomorrow' - but tomorrow never comes."

One member of the course recently returned from a mission, where she had gained weight. When she got home she continued to gain and realized that she was using her eating as an excuse for not having to try to get back into the social swing. She adjusted her values and decided that she had been hiding long enough.

Way of rebelling

Another member of the group realized that over-eating for her was a way of rebelling. She was stranded at home all the time while her husband, a successful author, was traveling and writing books. With this realization she started writing with her husband occasionally and stopped turning to food for comfort.

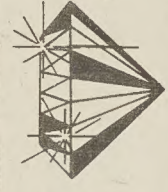
There are many reasons why people overeat. People must eat and are justified in having some food but often they don't know when to quit. Food is one of life's greatest pleasures and a sense



by Frank Davis
Graduate of
Gemological Inst. of
America in Diamond
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visor of Brazilian
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Operation

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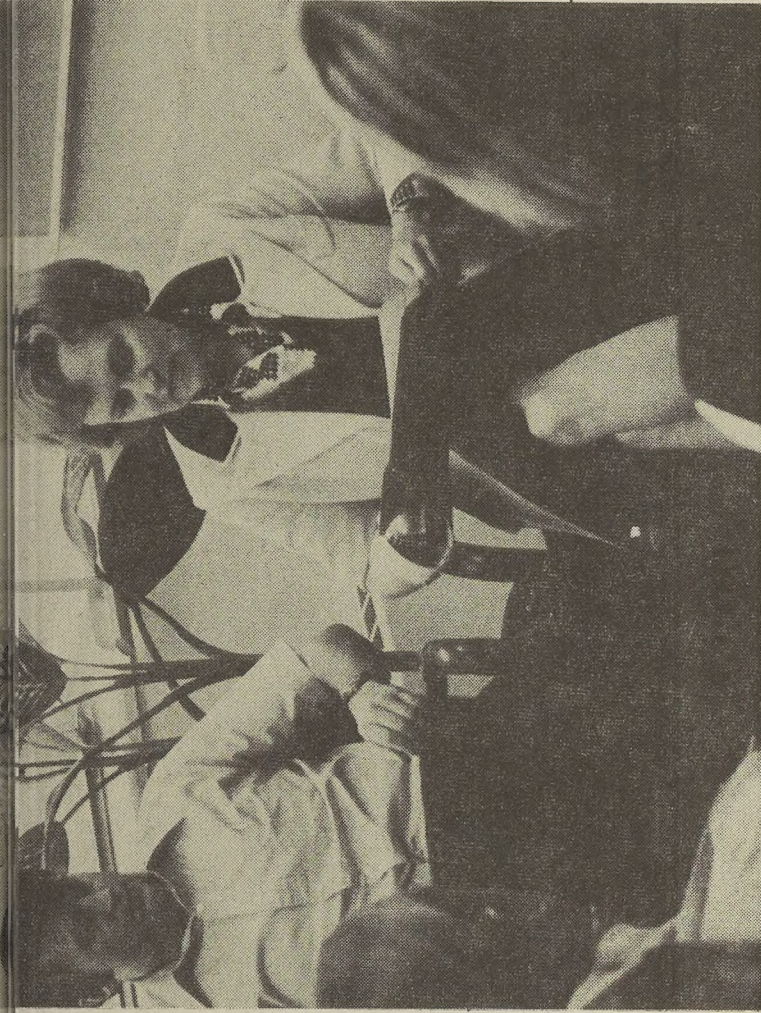


Charmel
DIAMONDS



photo by Debbie Casper

Glade Gillman uses staple machine to secure apple boxes.



Confidence and assistance are gained through group sessions in the weight control program.

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JAMIE WAS BORN BLIND.

MARCH OF DIMES

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BIRTH DEFECTS ARE FOREVER. UNLESS YOU HELP.

The sessions in the Personal Development Center emphasize the good points of the individual participants. One great help is the achieving of goals to prove that "I don't always fail." It is suggested that members weigh every day so that they have a constant awareness of their situation. They learn to become more honest about themselves and realize what is being missed in life because of weight problems. Members learn about realistic goals and openly express their desires and commitments.

Program in wide use

The programs and materials which are used on these sessions have been adapted by people throughout the country. Dr. Rasmussen and Dr. Payne are in the process of writing a book on the subject.

This service provided by the Personal Development

Center is free and is available to any girl on campus emotional and psychological needs. Eating is an appearance and self-concept. and is well-worth the time involved for any girl who is one way of combating the self-defeating behavior of over-eating that plagues many herself.

By CAROL ANASTASI
Monday Magazine Writer

and tearfully asks if he can somehow trace a call she had received three days earlier from her son in Barstow. It's 7 a.m. Sunday morning and the operator plugs into the switchboard to answer a seemingly routine call. "Operator, may I help you?" after the call or to call again. At first, the distraught mother on the other end of the line is surprised to hear a masculine voice answer the phone. She recovers quickly

phone company to see if her son could be located at one of the motels in Barstow and could the operator assist her in any way?

After checking procedures with his immediate supervisor, Carey Hammar, 21, placed 46 person-to-person calls in an attempt to check out the young man's registration in all of the Barstow motels. The youth was eventually located, and the mother expressed appreciation to the Mountain Bell Telephone Company for the extra mile the operator went to help find her son. Hammar is just one of an ever-increasing number of



Photo by Chris Crane

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Supervisor Elizabeth Barnes, left, monitors calls being placed by male telephone operator Carey Hammar, right. The man is one of a growing number of males to work on the switchboard.

male telephone operators being employed by Mountain Bell. The husky voices of men asking, "Number, please?" is sort of a women's liberation movement in reverse.

Hammar has been working with the telephone company for a year and seven months. He first became involved with male assistance operators through a friend, Richard Goers, who was then the only male telephone operator in the Provo office.

"At first, I wasn't all that interested in doing what was formerly a woman's occupation," Hammar said. "And when the telephone company called me to work at the beginning of the summer in 1973, I really didn't want to spend a summer answering phones. But now I really enjoy it. It's fun working with the girls—the odds are great."

In accordance with a union decree, the Equal Opportunity Law demands a certain percentage of

non-traditional male/female positions to be filled by non-traditional persons.

Angela Cameron, head operator and manager of the phone company, is bound by court agreement to fill these positions. "We have nearly 24 stations for directory assistance operators and 36 toll (long distance) operators. Of that amount, we are required to have a certain percentage filled by males. Currently, we have 10 men, since several transferred to other positions," she said.

Mrs. Cameron explained that many male operators begin as directory assistance operators, progress to toll operators and in some cases, advance to installing, repairmen or supervising positions.

"This is the best place for them to start," she commented.

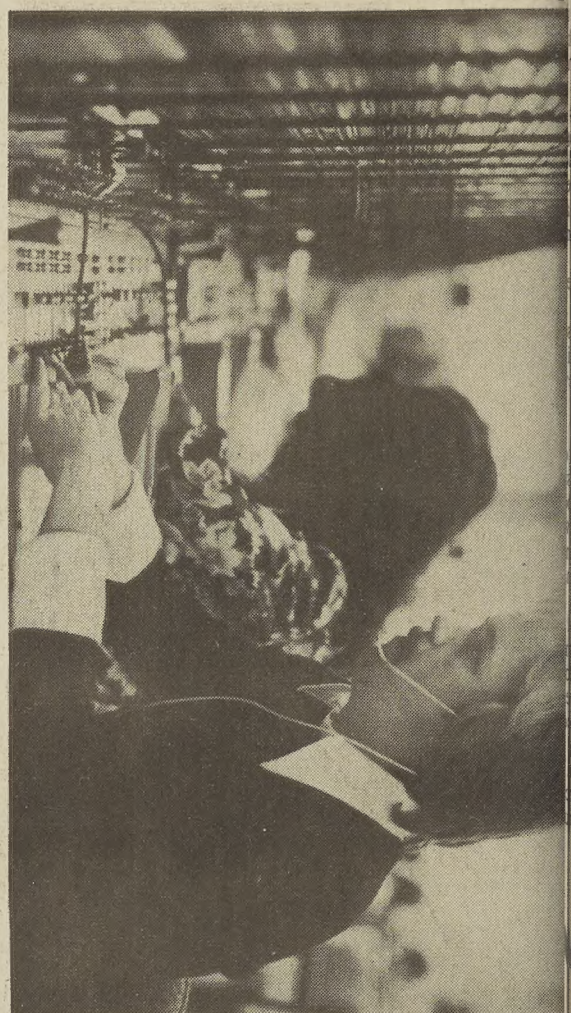
She went on to explain that shifts are arranged by seniority with the company, but that scheduling is conducive to students attending school. "They work

Operator, cont.

seven and a half hour shifts, which enables them to attend school and still work full time. Also, while working here, benefits include the company's sponsoring participation payment towards their schooling. They are also on a five-day week and have four-day holidays when the opportunity arises. So it's really a good arrangement for them."

Lewis Paskett, 27, is also among the ranks of the male telephone operators. He first became acquainted with the unique situation when he applied to have a phone installed in his apartment. "They offered me a job right on the spot. I told them I'd think about it and two months later I decided to apply. It's really quite good. I was a student at the time and with the flexibility of hours, it was easy to continue schooling and work at the same time," Paskett said. "Also, we can trade days off with others on the shift, so it's really nice."

Paskett commented that many people are surprised that men are working on the switchboard. "They work Cont. on next page



Male telephone operator Carey Hammar assists a customer in placing a call. Men on the switchboard are becoming commonplace, even in places like Provo.

Hammar too, has had some interesting experiences. "One time I'm trying to get the ambulance call requesting an operator, fully expecting a feminine voice to answer. It's funny when they realize that we ARE the Operators."

He related several humorous and serious calls with which he has been involved. "I've received calls from BYU coeds inviting me out on dates because they like the sound of my voice, he chuckled. "Then too, there were a few obscene phone calls from both men and women who preferred to have female operators answer."

Both Hammar and Paskett also handle information calls. "BYU students are usually pretty good about using personal or BYU-oriented directories," says Paskett. "This saves us from unnecessary work and leaves us free for emergencies."

Hammar also works as a toll operator in addition to working directory assistance. The future looks good for males who are considering breaking into the telephone business. Whether they remain in operator positions or merge into traditional male positions, this could be the start of the answer to Women's Lib.

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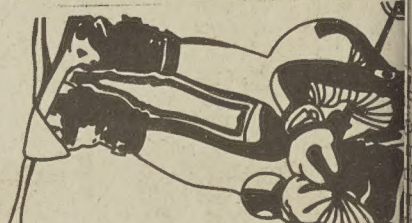
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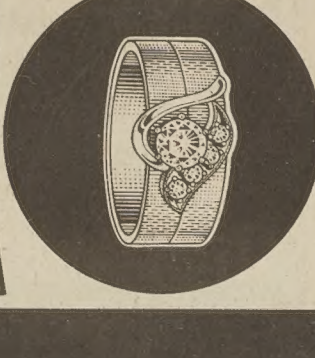
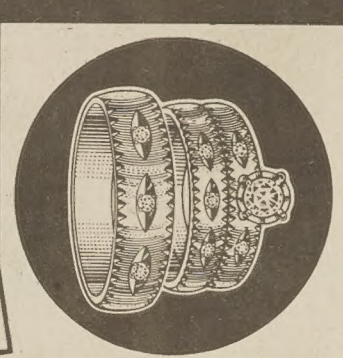
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Earthquake: an entertaining disaster

By ROBERT GARRICK
Monday Magazine Film Editor

Editor's Note: This film is currently playing at the Fox Theatre, Provo.

There is a scene in Universal's disaster film "Earthquake" that shows Hollywood Boulevard being graphically and realistically destroyed. That scene makes a bad review of "Earthquake" very tempting, because it provides such a great metaphorical image of the ruin of Hollywood films at the expense of disaster epics. "Earthquake" however, is different from all the other multiple jeopardy films—it is very well done, and is extraordinarily entertaining. As a piece of art it's worthless, but as a testament to the proficiency of assembly line Hollywood "Earthquake" is as competent an example as can be named.

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of the Dolly Universe


The Monday Magazine is a weekly feature of the Dolly Universe, the official publication of Brigham Young University. It is produced as a laboratory magazine under the cooperative enterprise of students and faculty in the Department of Communications. Publication is under the guidance of the Department of Communications, with the consent of a University-wide Dolly Universe Advisory Committee.

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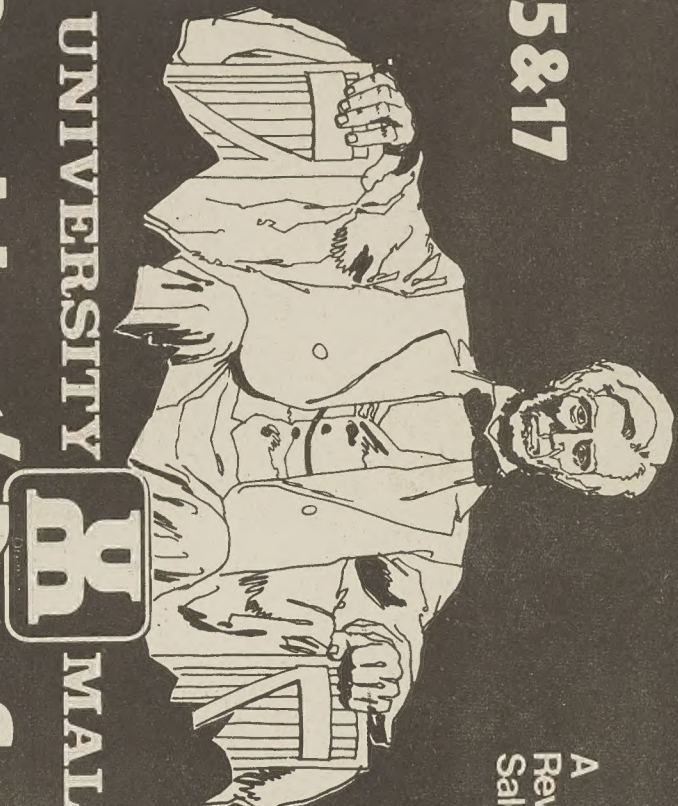
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"The Towering Inferno," panned earlier in this column, took itself much too seriously; it had morals and lessons and thought it was a great film. "Earthquake" makes no such pretense; it knows that it's nothing more than comic book trash translated to celluloid and its characters speak like Marvel or DC characters "ould in similar situations. The last line in the film is "yuh." "Earthquake" violates one comic book code, however, when it kills off the hero, Charlton Heston, at the end—that in itself is reason to see the film. It may never happen again.

This reviewer is admittedly biased towards "Earthquake's" choice of disaster, having grown up in Southern California (the sets and backgrounds are meticulously detailed, and accurate) and having experienced a major earthquake at a location near the epicenter. I empathize with the characters on the screen, and the situations look real. I never really expect, though, to be in an overturned ocean liner, or a 138-story burning building, or an exploding Zeppelin (that disaster film will come later this year). "Earthquake" genuinely shook me up—I was glad to have seen it in Salt Lake City and not Los Angeles.

In all the other disaster films it was obvious that they were films—none of the scenes bogged the mind. In "Earthquake," one constantly wonders how a certain scene was done. Mark Robson, an old Hollywood pro, directed the film, and he brought dozens of retired special effects men out of their convalescence for this one project. "Earthquake" was made quickly, but it remains a technical marvel, an awesomely impressive film from a production standpoint. The sound in the film—stereo—gives us good music reproduction, and also allows rumblings to come from varying locations. "SENSURROUND," however, adds the third dimension. It can place a noise anywhere in the theater, and does so on several unexpected occasions. Its reproduction of an earthquake is also interesting and shocking, although it is decidedly inferior to the real thing. Besides the sound "Earthquake" is visually beautiful. It opens with credits superimposed on a long aerial view of Los Angeles, circling around downtown and then flying in a few minutes, all over the city. The camera moves constantly in "Earthquake," which is a sharp contrast to the style of other disaster films—limited sets made a lot of cuts and standing shots unnecessary. Panoramic shots in "Earthquake" of a particulate LA burning are stunningly beautiful.

"Earthquake" is trash, drive-in—there is no question about that. Its script is one of the worst in a major film in years. But it pretends to be no more, and nobody cares about the script anyway. "Earthquake" succeeds miraculously at being a comic book. The deaths in the film fail to concern us because we can see through the plasticity. It is a genuinely fun film. "Towering Inferno" tried to be serious and failed miserably at that—it deserved to be shot down. "Earthquake" is occasionally embarrassing, but never boring. Few films today can say as much.

Magazine Index

Engineers look to the future	page 3
BYU to climb to the top	page 6
How to reshape your shape	page 8
Male telephone operators	page 10
The vanishing fruit farm	page 12
Farmers find Egyptian coins	page 14
Twelfth Night options for review	page 15
Man who doesn't want to quit	page 16
Marx Brothers are mixed nuts	page 19

Sensurround

It shakes you up

By JEANNE EDMONSTON
Monday Magazine Writer

"Earthquake" is shaking film-goes up, literally. The movie employs a technique labeled "sensurround" (a combination of the words "sense" and "surrounds") which adds the sense of feeling to sight and sound.

The film, now showing in Salt Lake City, achieves the feeling of an earthquake through twelve electro-acoustic transducer horns placed in the front and back of the theater. These generate low-frequency sound and air vibrations that shake viewers' clothing and ears.

Clark Malmgren, manager of the Utah Theatre in Salt Lake City, said it cost his theatre \$12,000 to have the special speakers installed.

"For this reason, not all theatres showing 'Earthquake' will have it with 'sensurround,'" he explained. "There were 26 theaters across the country that had it when the film was released last Nov. 18, and some have added it since."

One theater in Chicago had to have the "sensurround" removed when a building inspector temporarily shut down the showing because he feared a creaking ceiling would endanger patrons. The building had structural defects, Malmgren noted. "That theater is one hundred years old."

When "Earthquake" opened in Salt Lake City, there were long lines for the five daily showings. But now the 826-capacity theater is full only on weekends. The film will be in Salt Lake City until May or June, Malmgren said.


Manager Jan Fasselin of the Platt Theater group in Provo noted that he is uncertain when "Earthquake" will be here, but expects it within the next few months.

"Is 'sensurround' here to stay? Malmgren doesn't think so. "I understand that some other movies are planned to include 'sensurround.' There's talk that 'The Hindenberg' might have it. It's novel. It's a fad. But I don't believe it will last."

While it does, it's causing some strong audience reaction. Some reports say people have fainted during "Earthquake," but Malmgren has not noticed such extreme reactions. "Everyone reacts differently. Some people become very upset. Others don't seem to be bothered at all."

Because the vibrations are airborne and not structural, there is no actual physical danger to the audience.

"Earthquake" is the first of films designed to provide dimensions impossible to provide through television, Malmgren noted. Those who have seen the film agree that watching TV was never like this!



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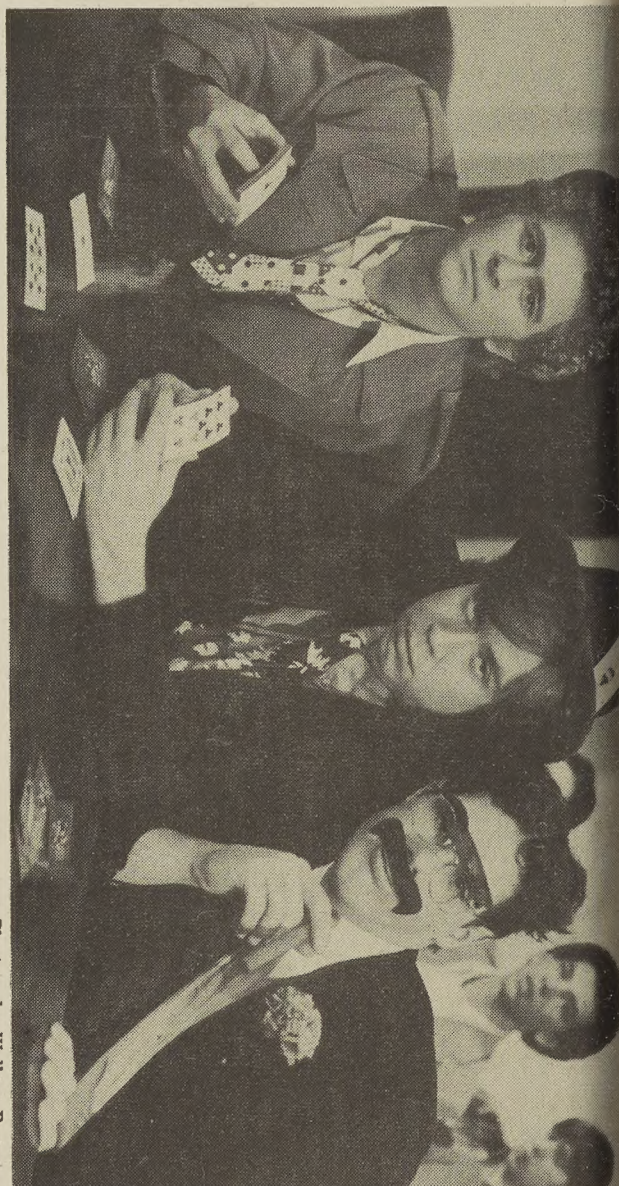
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Harpo, Chico and Groucho are played by Bruce Brown, Mark Reed and Cory Sprague.

Photos by Wallace Barriss

Marx Brothers mix-up

by Robert Garrick
Monday Magazine Film Editor

The insane antics of the Marx Brothers live again in the BYU student film production, "Mixed Nuts." The thirty minute film is based on a highly successful Mask Club effort from last year.

According to Dennis Lisonee, a graduate student in film from Riverside, California and director of "Mixed Nuts," "we just wanted to have some fun directing a comedy film. But most people don't realize how much work a short movie like this entails—it can take a crew of ten as much as eight hours to get ten minutes of final product in the camera."

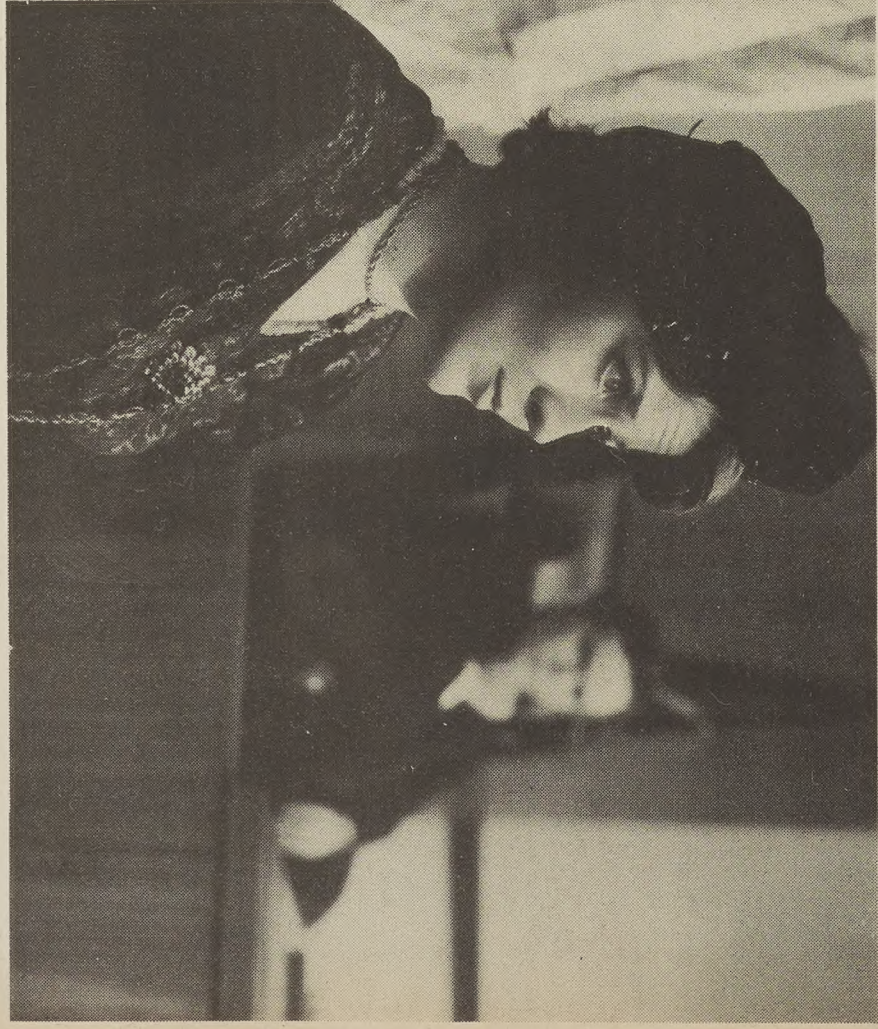
"Mixed Nuts" is an attempt to exploit the recent revival of interest in the Marx Brothers, the great comedy team of the 1930s. Its script, written by drama student Corey Sprague, uses a number of classic Marx Brother devices, such as a verbal war between Groucho and Chico, and a "love interest" between Groucho and Margaret Dumont. Sprague plays Julius P. Milkson in "Mixed Nuts," the Groucho character, and admits to being influenced by the Marx Brothers films he's seen. "All of the Marx Brothers films were essentially the same. We follow in that great tradition."

That the students involved with "Mixed Nuts" are dedicated is borne out by their financial commitment. The film, when completed, will cost about \$11,000. According to Lisonee, only about half of that is being paid by the University. The rest of the burden will be shared by about ten top members of the cast and crew.

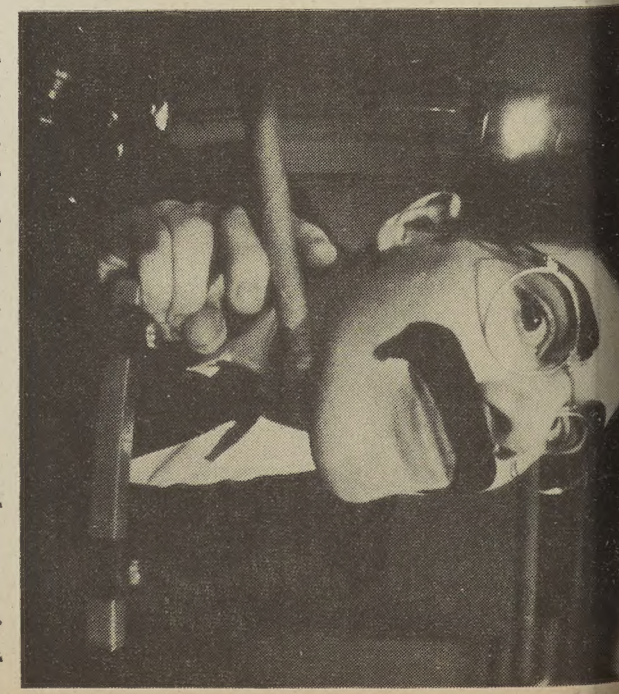
The "Mixed Nuts" cast and the real Marx Brothers share a great resemblance in looks, voice, and mannerisms less of a compliment than it sounds. In addition to Sprague as Groucho, Bruce Brown is featured as Harpo, Mark Reed plays Chico, and Miriam Bean is cast as Mrs. Buckwelder, the Margaret Dumont character. The faculty advisor for the project and de facto lighting cameraman, Wallace M. Barris, is usually present at all shooting—the only quality control "Mixed Nuts" has.

"Mixed Nuts" takes place in a courtroom and is being filmed in the Provo Courthouse because it belongs "to the people." According to Barris, the film should be ready by the end of the semester. Corey Sprague insists that if the film flops "I can always run for the Senate."

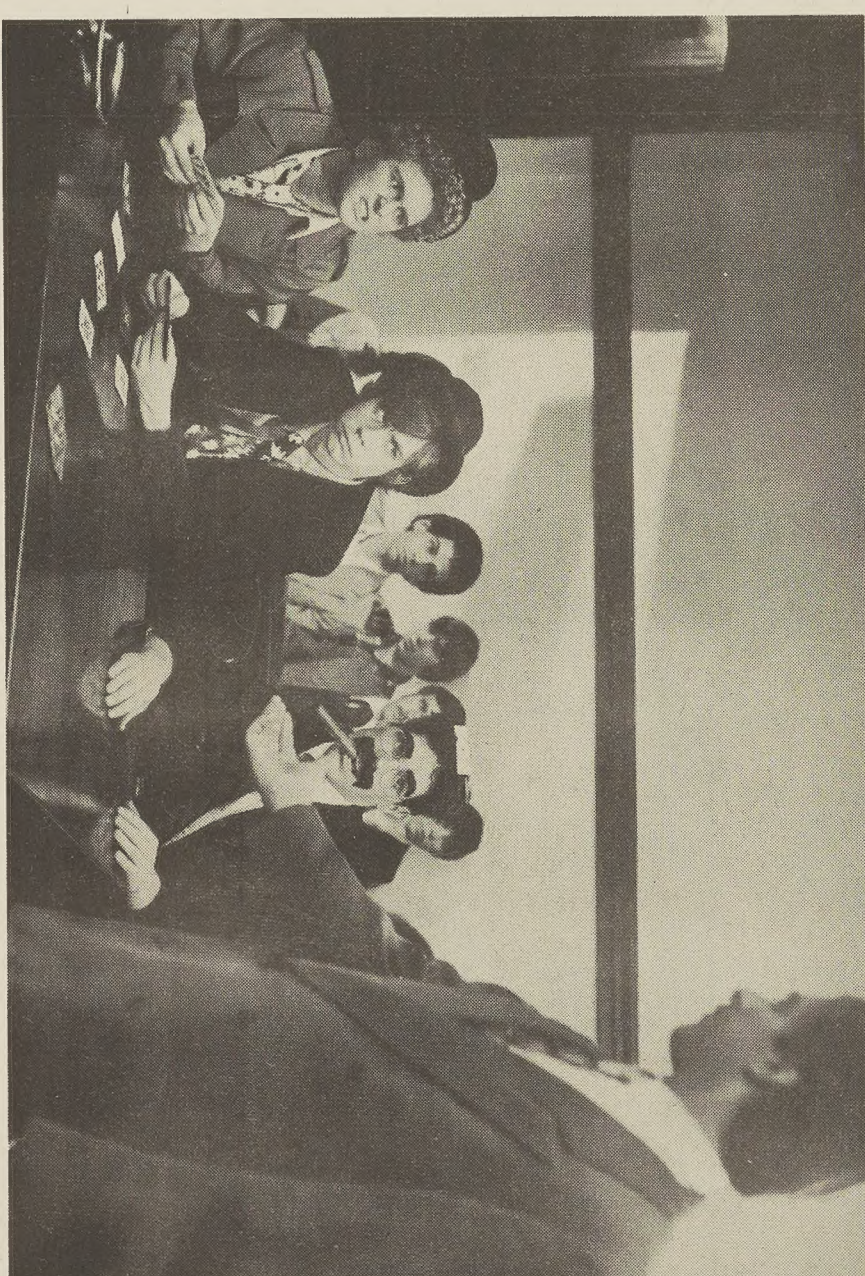
Robert Garrick, the film's Assistant Director, was unavailable for comment.



Mrs. Buckwelder, played by Miriam Bean, takes the witness stand to testify against the Marx Brothers.



With cigar in hand, Cory Sprague stares at the camera in the typical Groucho way.



"Are these the men who stole your valuables?" ask Mr. Bennett, played by Brad Maurer, the attorney for Mrs. Buckwelder.



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EDITOR'S NOTE — Adela Holzer and Cyma Rubin are now among Broadway's top play producers. They were trained to be successful businesswomen, and that's what they've become in the theater.

By WILLIAM GLOVER
AP Drama Critic

NEW YORK (AP) — Two chic ladies who don't sing, dance or act are nevertheless in Broadway's spotlight this season.

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Instead of performing, Adela Holzer and Cyma Rubin specialize in play producing, a hard-knuckle sector of show business usually monopolized by men. Operating separately, both have been on the scene for several years and each has hit peak stride this season.

Mrs. Holzer is represented by three attractions; and Mrs. Rubin, who reportedly grossed \$27 million with "No, No, Nanette," is about to present another, original musical.

Both are determined to say, "I feel the theater needs me for the next few years," says Mrs. Holzer.

"I love it," asserts Mrs. Rubin.

In wit, charm and high-voltage energy they are as alike as they are in affluent backgrounds. Somehow you can't visualize either ever at mundane household chores. On the other hand, it would be impossible to mistake one for the other.

Mrs. Holzer, thrice-married, was born in Madrid. There were no sons, so her industrialist father gave her intensive grounding in business procedure. The family ties weakened when, after getting a Ph.D. in philosophy, coupled with side courses in management, she made a "bad marriage."

At 20, alone and pregnant, she arrived in New York.

After her son Carlos was born, she went to work for the Argentine trading commission at the United Nations, and soon was displaying shrewd mercantile acumen. After that came imaginative deals on her own — shipping Spanish rice to Japan, swamping credit for Greek owners, investing in Manhattan real estate.

Her second husband, father of her son Armin, was killed in an automobile accident. Today she heads two commodity corporations and is married to Peter Holzer, president of a shipping company.

Her husband joined her in backing a 1971 musical disaster, "Pude," but otherwise each has kept to separate business interests.

Mrs. Holzer's first taste of theater was an investment in "Hair" in 1968, followed by more fruitful participation in "Stein."

"I always wanted to do something for theater and realized Broadway was quite boring with shows mostly for older people. Young people wanted something else."

Her first production on her own was "Where Has Tommy Flowers Gone?"

After that came "Lenny," "Branchchild," which she closed out of town, and "Bad Habits."

The current trio include "Shellock Holmes," which has five other co-producers, "All Over Town," and "The

Opera patrons doubled in '74

NEW YORK (AP)—More than eight million Americans attended live opera in the U.S. during the 1973-1974 performance season. This is a 12 per cent increase over the previous September 1974, according to a survey sponsored by the Metropolitan Opera National Council.

Performances were offered by 902 opera companies and attendance figure was approximately half that.

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aboard horses and prairie
schooners are expected to
leave from all 50 states for
Valley Forge, Pa. Estimated
time of arrival, July 4, 1976.
The entire program should
be formally announced in
Washington, D.C., next
month.

Working hard
Fifty-seven-year-old Ken
Wilcox of Alderwood Manor,
a Seattle suburb, will be
a wagon master for the
Washington state contingent
train. It is scheduled to
depart June 1, this year from
the U.S.-Canadian Peace Arch
at Blaine, and will include
a wagon representing
Pennsylvania and Alaska.
Wilcox and others have
been working hard in the
preparation. "We've already
got most of the Washington
campsites picked out. We're
still working on the noon
stops. We're gonna need lots
of space—there will probably
be close to a hundred horses
when we camp," he said.

The venture is being funded
in part by the State of
Pennsylvania and private
corporations. The \$3 million
budget includes the
construction of 51 wagons in
Jonesboro, Ark., the rental or
purchase of horses, and food
along the way.

Response good
Despite possible difficulties
in funding, Wilcox has found
local response so
overwhelmingly positive that
he vows, "We'll take it out of
this state whether the rest of
the country falls in line or
not!"

Wilcox figures they'll do
about 20 miles a day in six
hours. "We could make it a
lot faster than that if we
wanted to really extend the
on horseback."

Wagons from Hawaii and
Alaska will be shipped to the
West Coast to join the
expedition. Before their
departures, messages will be
brought from outlying
communities in traditional
style—by outrigger canoes in
Hawaii, and by dog sled in
Alaska.

While the trains are moving
across the continental U.S.,
messages from communities
and well-wishers will be
carried to them by volunteers
on horseback.

For Wilcox, the thrill of
this adventure lies in "...the
people we'll meet. Already
the enthusiasm is hitting me
from all sides. The phone
rings and rings, people calling
to find out how they can take
part."

On old trails
His wife, Carol, a teacher,
says "Lots of them call to tell
us that their parents or
grandparents came out on the
roads we'll be travelling."

After the Northwest train
NEW YORK (AP)—The
famous classical ballet dancer,
Erik Bruhn, who retired in
1971, will dance with the
American Ballet Theater here
Jan. 11, at a gala benefit
performance marking the
company's 35th anniversary.
He will perform, with
Cynthia Gregory, in an
excerpt from "Miss Julie."
The role of Jean, the butler,
is considered to be among
Bruhn's finest.

Bruhn was born in
Copenhagen and has been a
member of the Royal Danish
Ballet and American Ballet
Theater. Currently he is
associate producer of the
National Ballet of Canada.

**Thursday
February 20**

6:00 p.m.
2—News 4
5—Eyewitness News
11—The Electric Company
6:30 p.m.
4—Truth or Consequences
5—Hollywood Squares
7—Quincy
11—Newsworm 11
7:00 p.m.
2—The Mac Davis Show
4—Barney Miller
5—The Waltons
7—Civic Dialogue
11—Kidd's News
7:30 p.m.
11—NBC
11—Bookbeat
8:00 p.m.
2—Thursday Night at the Movies
4—Streets of San Francisco
5—The CBS Thursday Night
Movie
7—Bill Moyers Foreign Report
11—The Ascent of Man

9:00 p.m.
4—Harry O.
7—The Japanese Film
11—Masterpiece Theatre
10:00 p.m.
2—Newsweek 2
4—Mod Squad
5—Eyewitness News
11—Lilla, Yoga, and You
10:30 p.m.
2—The Tonight Show
10:40 p.m.
5—Iconside
11:00 p.m.
4—Cows & Nightide
7—Countdown ABC Evening News
11:30 p.m.
4—ABC Wide World
of Entertainment
11:40 p.m.
5—Big Valley
12:00 p.m.
2—Tomorrow
7—Bill Moyers Foreign Report
5—News Final

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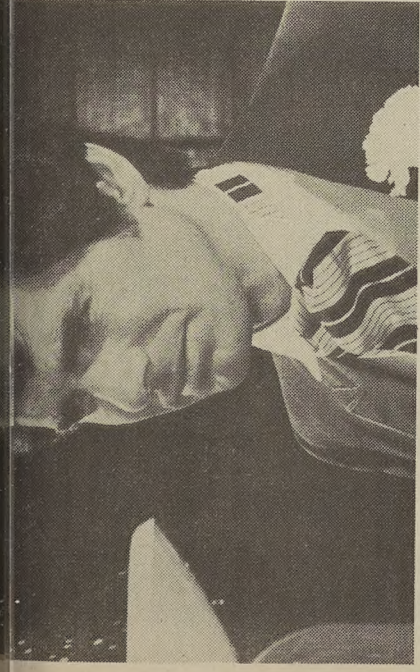
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Come On Over After The Game



David Birney, who recently became a father, takes a break from his guest role in "McMillan & Wife."

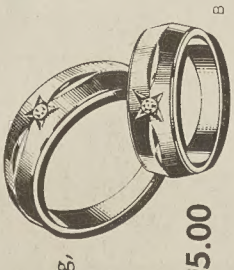


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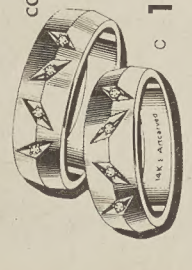
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David Birney, (co-star of the former TV series "Bridgett Loves Bernie") will always have fond memories of his guest role as Randy Birney in a segment of NBC's "McMillan & Wife."

Birney plays the man who marries Commissioner McMillan's (Rock Hudson) sister (Gretchen Corbett) in the drama, which will be broadcast Sunday on the "NBC Mystery Movie" at 8 p.m.

Shortly before David was due on the set, 7:30, to begin his first day of work on the role, his wife, Meredith Baxter (his co-star in "Bridgett Loves Bernie") began having labor pains. He rushed her to the hospital and then reported to the studio.

During a break, he telephoned the hospital; the couple had attended classes in LaMaze Birth and David intended to participate in the delivery. The call resulted in hours of mad dening fast-paced action, but not on the "McMillan & Wife" set.

"They were anxious at the hospital to know when I'd be back," David recalled.

He left the studio and upon his arrival at the hospital, things became increasingly frantic.

"It looked like she was about ready to deliver, and I was in such a hurry. I was so excited I couldn't get my legs all the way into the pants, and, with straps flying, I ran toward the delivery room."

"If that wasn't a nerve-wracking enough, as I raced down the corridor, a nurse called to me that my agent was on the telephone."

The arrival of eight-pound, five-ounce Kathleen Jeanne (nicknamed "Kate") came at 5 p.m. that day. The irony was that she was three weeks overdue.

In the first five days after Kate's birth, David got a total of six hours sleep. The excitement of the new baby coupled with trying to get into the role of Commissioner McMillan's future brother-in-law kept the household reeling.

Until more roles come along that appeal to the talented young actor, he says he'll have his hands full with a baby that some days looks like W.C. Fields."

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Thursday

Clifton Davis, star of ABC's "That's My Mama," and Richard and Karen Carpenter, public's choices of the year's top songs and musical artists. The awards are being presented in the areas of Country, Pop/Rock and Soul — with five individual honors in the following categories: Favorite Male Vocalist, Favorite Female Vocalist, Favorite Group, Duo or Chorus, Favorite Album, and Favorite Single. A Distinguished Merit Award will be presented to a leading member of the music world in recognition of his or her contribution to the music industry.

Charlie Rich will also perform. The rhythm and blues group, The O'Jays, will perform on the show, which will be co-hosted by Roy Clark, Helen Reddy and Sly Stone.

Charlie Rich will also perform.

A faculty recital Thursday will feature Suzanne McIntosh on the cello, with Margaret Van Orman, pianist, in the Madsen Recital Hall at 8 p.m.

Miss McIntosh is a graduate of Indiana University and completed her doctoral study at the University of Illinois under Dr. Gabriel Magyer.

Miss McIntosh has studied with the Hungarian String Quartet and more recently has toured with the Orchestras of Andy Williams, Henry Mancini and Burt Bacharach.

Movies playing in the Area this weekend include: "Gone with the Wind," starring Clark Gable and Vivian Leigh, and "Norwood," starring Joe Namath and Kim Darby at the Imp Drive-In, rated G.

"Young Frankenstein," at the Paramount, rated PG. Two recently released Disney movies are at University Mall: "Journey Back to Oz," is playing at the Grove.

The Fox will premier, "Earthquake," rated PG; "Swiss Family Robinson" is playing at the Huish in

Payson; The Villa is playing "Life and Times of Grizzly Adams" and UFO, Fact or Fiction?"

The BYU Film Society is showing two Grated films:

Sunday

February 16

- 6:30 2—Science in Agriculture
- 7:00 4—Faith For Today
- 7:30 5—Hour of Power
- 8:00 2—The Answer
- 8:30 4—H.R. Pufnstuf
- 9:00 2—Sacred Heart
- 9:30 4—Bullwinkle
- 10:00 2—You, Asked for it
- 10:30 7—TBA
- 11:00 11—Update
- 11:30 2—Circus Highlights
- 12:00 4—Sunday Special Movie
- 12:30 5—Kojak
- 1:00 4—Romagnolis' Table
- 1:30 11—World Press
- 2:00 4—Goober and Ghost Chasers
- 2:30 7—Nova
- 3:00 2—Sunday Mystery Movie
- 3:30 5—All in the Family
- 4:00 1—Religion Today
- 4:30 8—The Jeffersons
- 5:00 7—County Matters
- 5:30 11—Great Decisions
- 6:00 9—The FBI
- 6:30 11—BYU Devotional-Spafford
- 7:00 9—Firing Line
- 7:30 11—LDS Conference Report
- 8:00 2—Newsweek 2
- 8:30 4—News 4 Nightside
- 9:00 5—Eyewitness News
- 9:30 11—Romantic Rebellion
- 10:00 10:15 4—Weekend News
- 10:30 2—Take Two
- 11:00 5—NBA Basketball
- 11:30 4—Wonderful World of Skiing
- 12:00 7—Arabs & Israelis
- 12:30 10:35 5—National News
- 1:00 10:00 5—BYU Sports With Potter
- 1:30 11—20
- 2:00 2—Sunday Night Movies
- 2:30 11:20 5—American Ski Scene
- 3:00 11:50 5—News Final

Monday

February 17

- 6:00 p.m. 6—Newsweek 2
- 6:30 4—News 4 Nightside
- 7:00 5—Eyewitness News
- 7:30 11—The Electric Company
- 8:00 6:30 p.m. 4—Truth or Consequences
- 8:30 5—Let's Make a Deal
- 9:00 7—Zoom
- 9:30 11—Newsroom 11
- 10:00 7:00 p.m. 2—The Smothers Brothers Show
- 10:30 4—The Rookies
- 11:00 5—It's a Mystery Charlie Brown
- 11:30 7—Legislators' Report
- 12:00 11—Current Events
- 12:30 5—Perry Como Special
- 1:00 7—Matters of Finance
- 1:30 11—Behind the Lines
- 2:00 8:00 2—Monday Night at the Movies
- 2:30 7—Special: "World Hunger, Who Will Survive?"
- 3:00 11—This is the Life
- 3:30 8:30 5—Salute to Orson Wells
- 4:00 5—News Final
- 4:30 11—Music and the Spoken Word
- 5:00 9—Corbice
- 5:30 11—Basketball Fundamentals
- 6:00 9:30 7—The Romantic Rebellion
- 6:30 10:00 2—Newsweek 2
- 7:00 4—Mod Squad
- 7:30 5—Eyewitness News
- 8:00 7—Prime Time
- 8:30 10:30 2—The Tonight Show
- 9:00 7—History of the Motion Picture
- 9:30 10:40 5—Ironside
- 10:00 4—News 4 Nightside
- 10:30 11:30 4—ABC Wide World of Entertainment
- 11:00 11:40 5—Big Valley
- 11:30 12:00 2—Tomorrow
- 12:00 12:40 5—News Final

BYU to rise

to the top

Editor's note: This is another in a series of faculty essays on the theme of the Orson F. Whitney Essay Contest. The deadline for student entries is Mar. 1.

By VICTOR L. LUDLOW
Professor of Ancient Scriptures

It will be easy to recognize when BYU has reached its prophetic destiny; its prestige will exceed Harvard and Oxford, its Nobel Prize winners will outnumber MIT and Stanford, its athletic

teams will surpass UCLA and Ohio State, and its spirituality will equal Enoch and his city. At that time, its reputation will match its location as it will be at the top of the mountains.

Most of us have climbed to the top of a mountain, but our path was probably not straight up the side to the top. Usually we followed the animal paths and the trails of more experienced people which zig-zagged up steep portions and ascended gradual ridges and valleys.

BYU is climbing

mountain path. The way upward is sure and gradual as it progresses above many other universities. Yet before it can surpass all other universities and achieve its unique destiny, it must also follow unseen paths and guides.

BYU's path to prestige may direct us towards a new moral context of education and not follow the traditional routes of published books, the library size, or the academic ranks of the faculty members.

Our Nobel Prize winners may achieve in disciplines related to the preventive and social medicine of the gospel rather than in the standard sciences. Athletic prowess may be achieved through strong internal programs and an emphasis upon the development of the whole individual instead of through outstanding recruiting and performance.

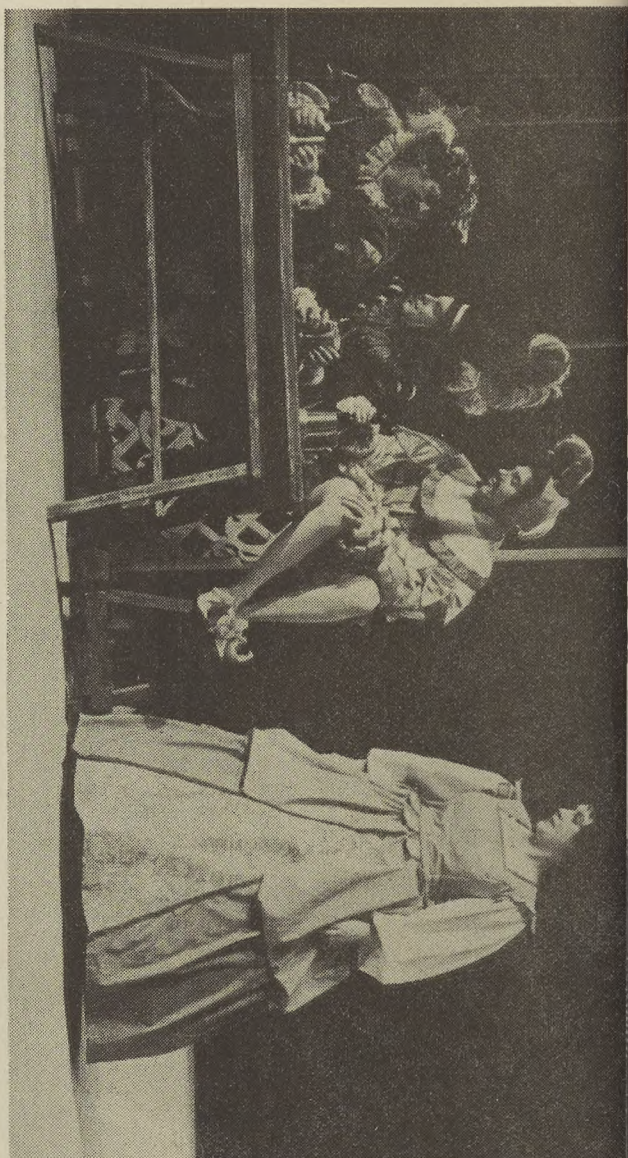
coaches. Our spirituality might not depend upon the number of return missionaries or branches, but upon the uplift provided by students who return to wards and branches with testimonies of personal progression.

In the words of our commissioner, Neal A. Maxwell, "BYU can do it better" and it will, in its own special inspired way. At BYU, as we follow our educational pursuits and seek for personal development, we can do it better here than anywhere else in the world because here we can do it in our own special, inspired way.

We are BYU

We, as students, faculty and staff, are BYU; and BYU's way to the top is dependent upon how each one of us develops our talents and achieves our personal destiny. We will follow a path towards it and perfection if 1. we are motivated to seek out such a path, 2. we learn how to recognize it, and 3. we are given aids so we can follow it. BYU should be helping us in all three areas. If it is not, then the responsibility rests upon us. Either we are not sensitive to the true potential awaiting us here, or, it is the assistance is not available, we are not completing our "whole" accountability here. In either case, we restrict BYU from accomplishing its noble purpose.

BYU's goal is not to become better than all other universities, it is to help each of us to find and follow a path towards our personal destiny. As it fulfills this role, it will both achieve its destiny and surpass every university in every means of measurable performance.



Sir Toby, Sir Andrew, and Feste (Tim Slover) conspire with Maria (Judith Piquet) in a plot to expose Malvolio to his mistress Olivia.

'Twelfth Night' Review

By KEN SHELTON
Monday Magazine Editor

Shakespeare's "Twelfth Night" is a Valentine treat well worth taking in. It is a play that tickles and delights the emotions. And, it is a feast for eyes and ears, for it is a play of costumes and disguise, both of face and of feeling.

The action of the play is initiated by the woman, Viola masks her sex to serve the Duke and thus begins the plot of mistaken identity. Olivia boldly seeks to enamor Viola. Maria is the wit and brain behind the subplot to expose Malvolio. In short, the women are the strong actors. The men, for the most part, are mere reactors, dreamers and schemers.

"The woman who darts socks is gone," jokes a co-ed to her boyfriend during intermission, "what we have now is the woman who socks her darn husband."

The joke fit the evening. Indeed, the men get socked around a bit, as the play is rich in low comedy. Malvolio, Sir Toby and Sir Andrew are the true clowns. The fool Feste is the wise one, and the underlying character in a diverse plot. Viola sees him for what he is: "This fellow is wise enough to play the

In love, all are fools

fool." Feste plays on the words and wits of the rest. He exploits the follies of those bit by love... and gets away with it. Meanwhile, Sirs Toby and Andrew are caught in their own trap.

It is a play of entrapings. The dialogue is rich with schemes and strategies, yet the outcome is ably controlled by fate — fortunes are determined by chance. "Ourselves we do not own" is an overriding philosophy.

Casting is superb. Clown Tim Slover's quick tongue never slurs a line. Jean Oswald's pasty beauty is the perfect match for Olivia. Karla Hendricks plays well the part of the boy, but when she lets down her hair in the final scene, her feminine beauty fits the stage. Lee Scanlon is Sir Toby Belch — it is hard to see Sir Toby in any other character. And, Sir Andrew is likewise artfully portrayed by Ed Macdonald. Moreover, Judith Piquet is the perfect fit for the jocular Maria. And, the minor characters all act well their part, particularly Sebastian (Keith Stepp) who steps on as the worthy inheritor of misplaced love.



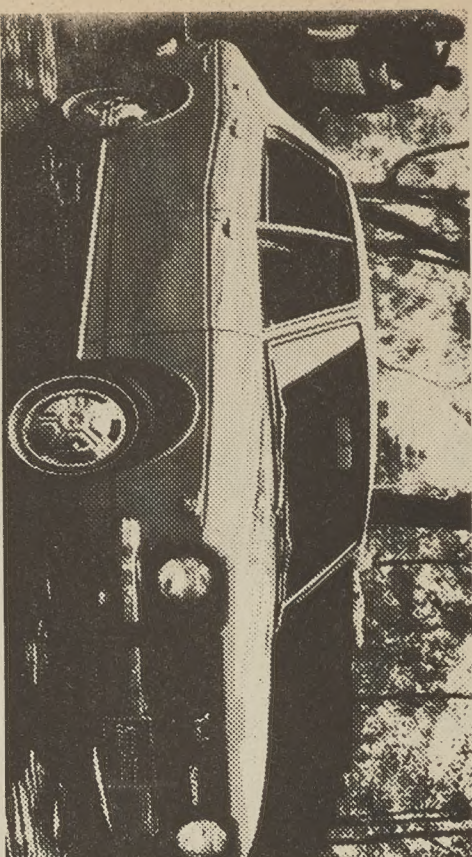
The lovely Olivia (Jean Oswald) is disgusted by her steward Malvolio (Dean Kerr) who attempts to woo her with smiles and yellow stockings.



Photo by Nelson Wadsworth
Viola pleads her innocence when accused by those confused at her dual identity.

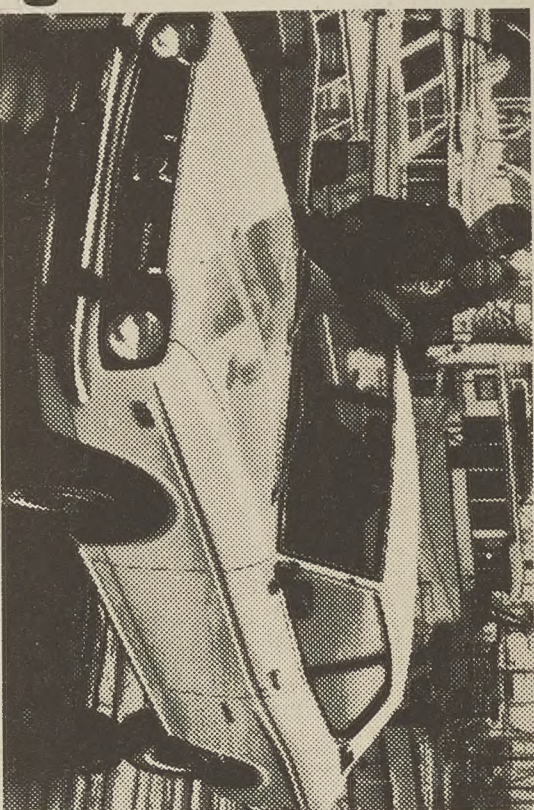
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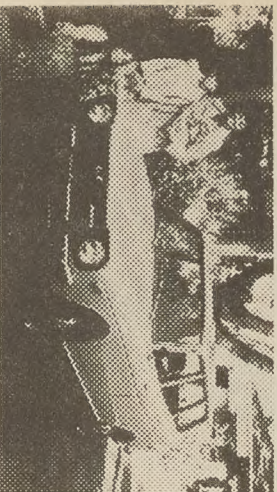
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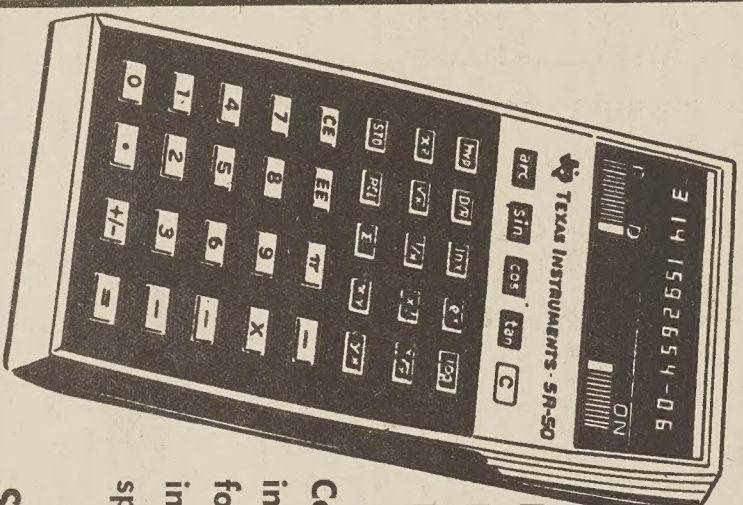


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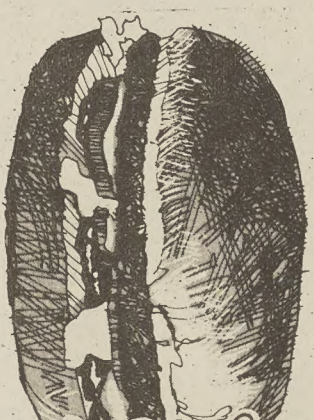


Sir Andrew at left, (Dean Kerr) is frozen in fear after Sir Toby Belch (Lee Scanlon) tells him of the ferocity of his opposition.

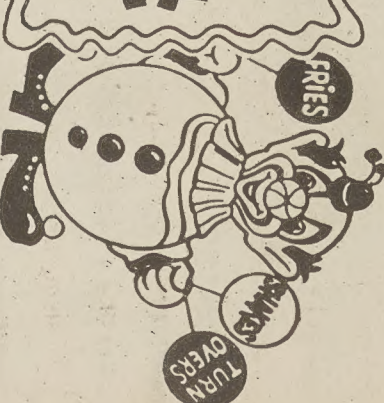
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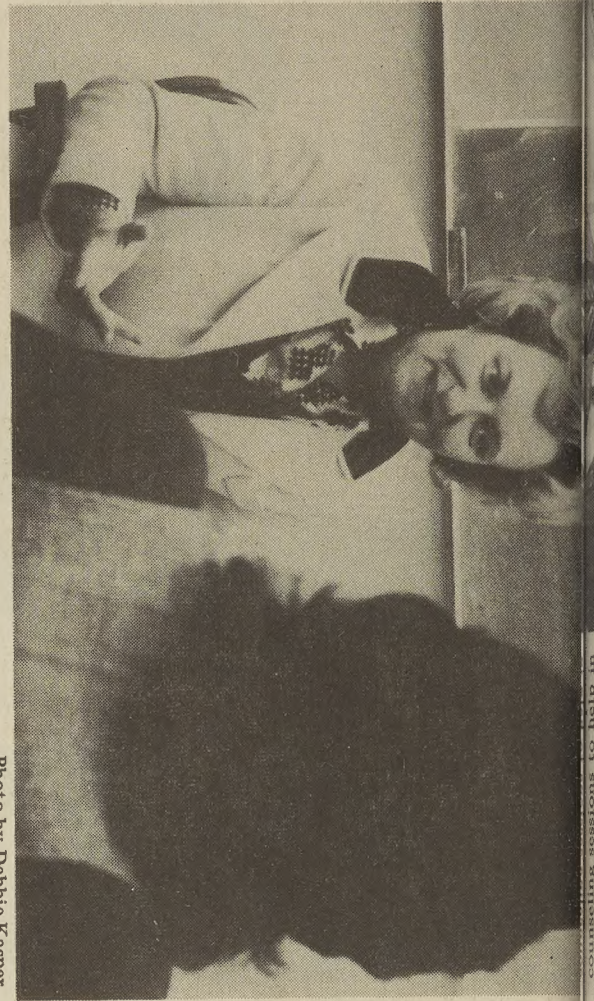


Photo by Debbie Kasper

Dr. Della Mae Rasmussen, counselor at the Personal Development Center, advises a coed.

Reshaping your shape

By MARY K. RIGBY
Monday Magazine Writer

"But I can't fit into my formal. I look like an absolute hippopotamus!" The cry comes from an apartment of girls deciding what to wear to the Stake Gold-and-Green Ball.

Bulging seams is an often-heard complaint coming from BYU coeds. Nutritionists say part of the problem is being away from home for the first time and living on improper diets, and estimate that freshmen girls gain an average of ten pounds their first year.

But girls, take heart. There is a source of help on campus for the plague of being overweight. Many girls are not aware of it, but the Personal Development Center in the Administration Building hosts weekly sessions on losing weight and maintaining these weight losses.

Obesity problems
Dr. Rasmussen became

The program is under the direction of Dr. Della Mae Rasmussen who is on the counseling staff of the Personal Development Center. Along with Dr. Reed Layne of the psychology department, Dr. Rasmussen developed a program which focuses on all areas of the weight-gaining problem. It emphasizes paying attention to one's specific eating behavior, dispels myths about psychological and emotional reasons for putting on weight, stresses proper diet, recommends physical activity and makes a good case for definite commitments to reduce each week.

"The course," says Dr. Rasmussen, "teaches the girls how to handle the tensions and anxiety that accompany the problem of losing weight." They often go swimming and jogging together.

According to Dr. Rasmussen, there are several main areas that are explored in the sessions.

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No dates in college
One girl in the class was a junior and had not had a date since she entered college. She attended the sessions during winter semester, and then went home for the summer. When she returned she had an engagement ring. She attributed much of it to her gain in self-confidence and the assistance in losing weight that she received from the group.

(Cont. on next page)

money is right now," he said. Finding seasonal labor, was cited by Gillman as one of his biggest headaches. "There is virtually no local labor available, and as a result we rely on migrant help which sometimes we're not sure we're going to get," he said. "We need people for different jobs during most parts of the year."

It might be tough for the big farmer to locate the help he needs, but according to Gillman the problem is crucial for the small fruit grower. "Things aren't getting any easier for him," he said. "Not only is it harder to get help on a small scale, but many times small farmers aren't able to specialize effectively the way a big farmer can. The way things look now, and especially because of the property boom, in ten to twelve years there aren't going to be any small farmers in Utah County," he said.

The number of large fruit farmers there will be in Utah County in a decade is also a matter of speculation as more and more areas give way to urbanization. Gillman says he will probably sell in about that period of time and retire. Until then, however, he plans to continue improving his area. "We harvested 51,000 bushels of apples last year," he said. "Our goal is to get up to the 100,000 mark."

Gillman thinks he can reach his goal, mostly by applying the knowledge he has gained from years of fruit farming. Seated in his newly purchased home in Orem, he gestured with his hand to the neighborhood of new homes surrounding his own. "This whole area was covered by a large fruit farm not too long ago," he said. "The farmer who owned it was a good one. He knew what he was doing and worked hard. Then he died and the relatives that owned it after him didn't put in the care it needed and as a result they couldn't make a go of it."

How many more farms will disappear Gillman did not specify. "I look around and I find we're as well off as most," he said. "I like what I'm doing. This is the way I want to spend my time."

Food for thought

In response to consumer inquiries, stemming from recent recalls of canned mushrooms, the American Mushroom Institute has issued the following advisory:

The botulism problems which have been associated with canned mushrooms cannot possibly develop in fresh mushrooms, or any other fresh vegetable. A botulin toxin is only produced when the organisms can grow in the absence of air, such as in a sealed, airtight can.

Thus, as the Food and Drug Administration stated recently, "No health problems have developed from fresh, frozen or dehydrated mushrooms."

Canned mushrooms have been produced for over 50 years and in the last decade alone, 2 1/2 billion cans of them have been marketed with no record of illness resulting from eating them.

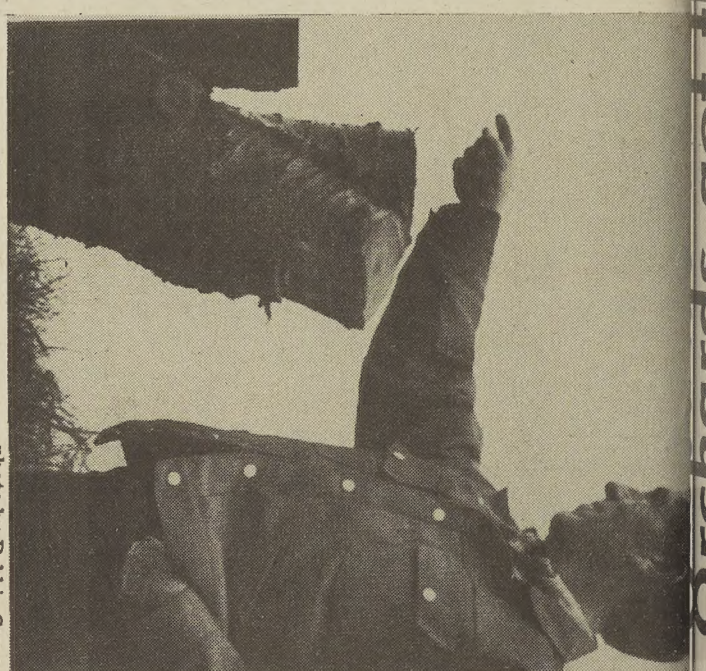
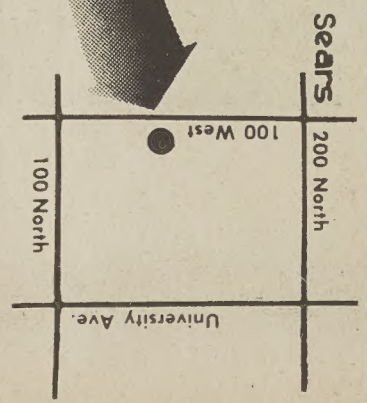


Photo by Debbie Kasper

Only a few stumps remain of what was once a thriving cherry orchard. Glade Gillman is making way for the apple trees.

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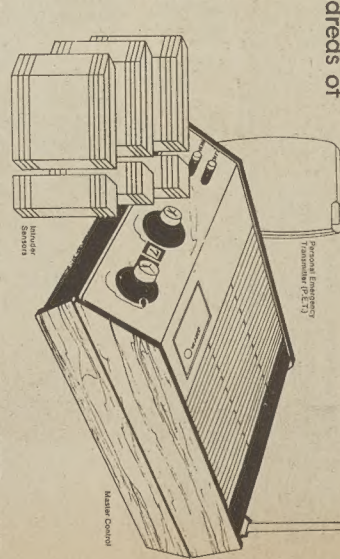
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